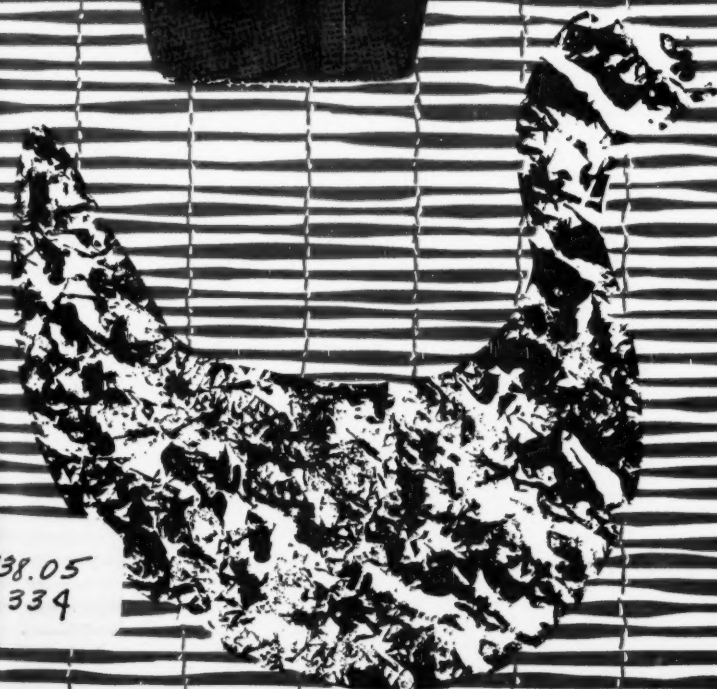
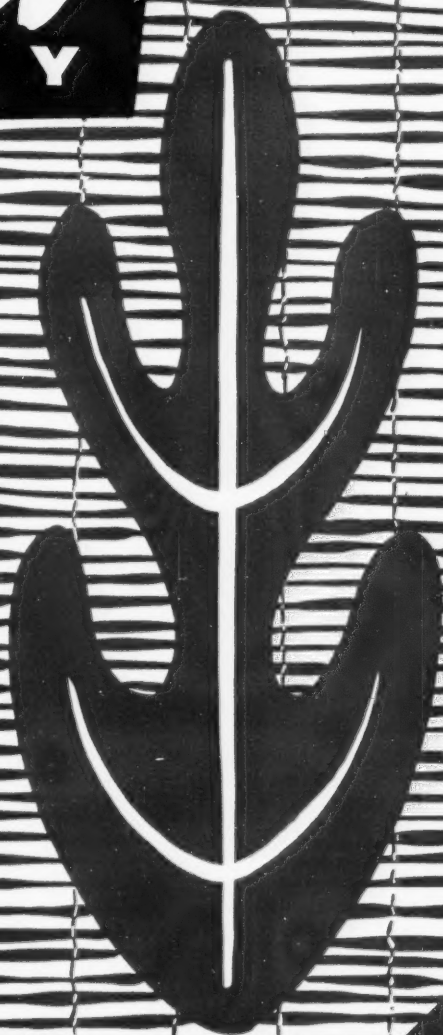


Ceramics MONTHLY

APRIL 1965

104



738.05
C334



**SPECIAL
ISSUE**
**CERAMICS for
outdoor
living**

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Welcome to Detroit



The 2nd Annual Great Lakes Ceramics Hobby Exhibition

May 18, 19, 20, 21, and 22, 1955

Masonic Temple, Detroit, Michigan

The Michigan Ceramic Dealers Association extends to everyone the cordial invitation to attend the outstanding Ceramic event of the Middle West. Last year's exhibition won the praise of everyone for its comprehensive coverage and its friendly spirit of cooperation. This year the Association is striving to make it even better.

For you, the hobbyist, it is an opportunity to come in

contact with the names behind the Ceramics news and it is a chance to talk with the people who have a wealth of Ceramic information plus new ideas and methods.

This year there will be another competitive exhibit open to the hobbyist which you are invited to participate in. Cash prizes and other suitable awards will be presented to the winners.

List of Exhibitors to date

Aladdin Ceramic Studio	Michigan	Gloss-Matic, Inc.	California	Newell Studios	California
American Art Clay Co.	Indiana	Hoffman Hobby House	Michigan	Norwest Novelty Co.	Michigan
Bell Ceramics	New Jersey	Jenkins Wholesale	Michigan	Paragon Industries	Texas
Ceramics by Madeline	Michigan	Joy Reid Ceramic Studio	Michigan	Popular Ceramics	California
Ceramics Monthly	Ohio	Kay Harrison Studios	Michigan	Powers Ceramics	Michigan
Dor-Mar Ceramic Studio	Michigan	Kernian Krafts	California	Pyramid Ceramic Studio	Michigan
Detroit Fabricating Co.	Michigan	Marx Brush Co.	New York	Re-Ward	California
Even Heat Kilns	Michigan	Mayco Colors	California	Rose Ceramics	Michigan
Ferry Ceramic Studio	Michigan	Model Ceramics, Inc.	Ohio	Tru-Fyre Colors	California

• • • • •
• **FOR FURTHER INFORMATION WRITE: ARTHUR E. HIGGS, MANAGING DIRECTOR** •
• **MASONIC TEMPLE, DETROIT, MICHIGAN** •
•

Phone: Bay City, Michigan 3-9492

REHABILITATION

Portable Ceramic Spray Booth

HOBBYISTS

Better Dolls by the
Spray Method

CERAMISTS

INSTITUTIONS

HOSPITALS

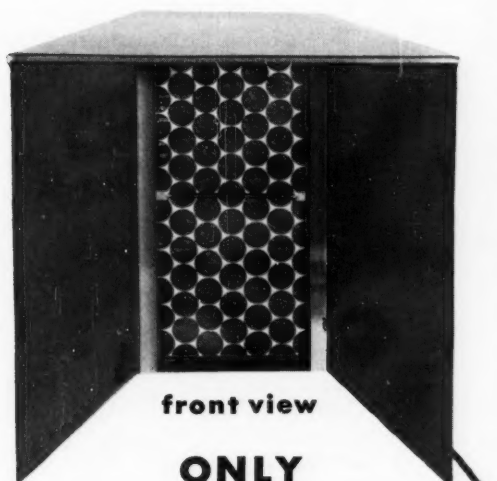
ART SCHOOLS

HIGH SCHOOLS

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front view

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\$24⁹⁵

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Ship. Wt. 21 lbs.
20" high 20" wide 23" deep

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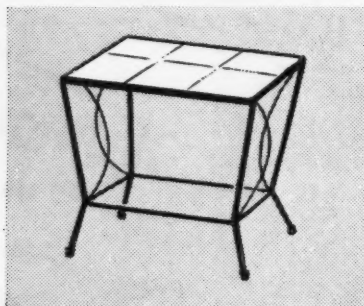
The spray booth has a 110 V 60 cy ac electric motor with fan attached. In front of the fan and motor is a filter. The dust is drawn into the filter by the suction of the fan and deposited there. You do not need an outside vent for ceramic work. If you do not have enough room to leave the booth out, just take off the cover and fold up for storage in a space 20" x 9".

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- Send Check or Money Order**
Add 20c on each doz. for postage & packing
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This, one of three wall clocks, is #496—it is surrounded by wild roses in relief. Movements are available, clock is 10 3/4" in dia.



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Ceramics MONTHLY

Volume 3, Number 4

APRIL • 1955

50 cents per copy



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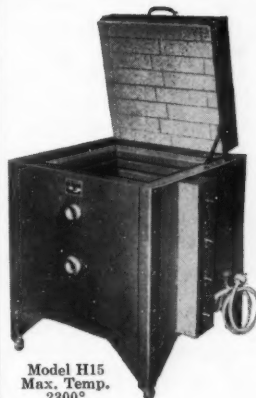
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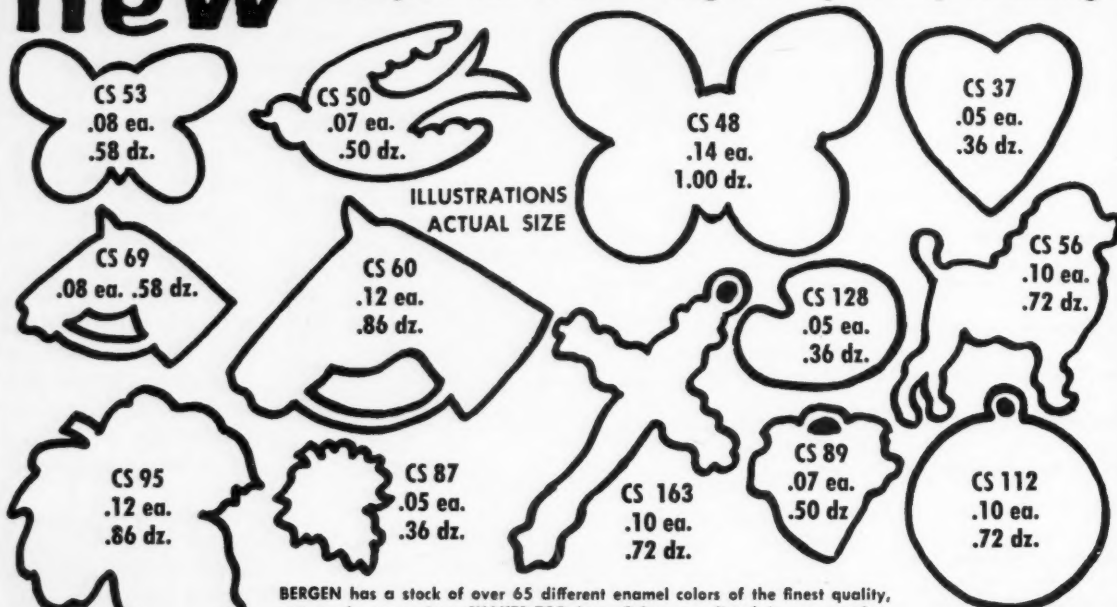
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\$6⁹⁵
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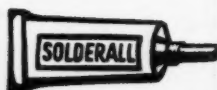
EW1 or EW2.....30c dz.....2.75 gr.	CL1 (cuff link).....1.10 dz.	DR235c dz.....3.00 gr.
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EW2-7mm

EW3
for soldering

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DR1

DR2

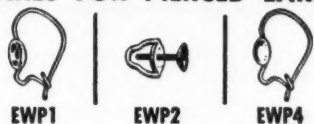
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EC2

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CL2—22c ea.
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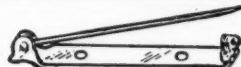
CL1—14c ea.
1.00 dozen

CL4—10c ea.
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CL3—18c ea.
1.50 dozen

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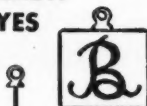
all with safety catch



1/2", 3/4", or 1"—35c dozen, 3.50 gross

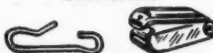
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for drop earrings
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25c doz., 2.50 gr.

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AH1
Adjustable
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Hooks
15c doz.
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foldover
CA3
Bracelet or
Necklace
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CA1-Necklace

50c doz., 4.50 gr.

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BRACELET BLANKS • Each is complete with
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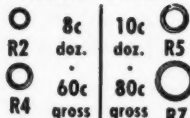
Necklaces—(chain on each end) 60c ea., 6.00 doz.



BR2 with 15mm discs—40c ea., 4.00 dozen

Necklaces—(chain on each end) 80c ea., 8.00 doz.

JUMP RINGS



8c
R2 doz.
60c
R4 gross

10c
R5 doz.
80c
R7 gross

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BOW PIN



BP1

has pin back with
safety catch, hang
ceramic pieces with
screw eye and jump
ring.
15c ea., \$1 dz.

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PORCELAIN BLANKS

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3/4" round or button
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1 1/4" round, 7/8" sq.
1 1/8" round or button

75c doz.

90c doz.

others in catalog

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BERGEN

A Toast To The Winners And may YOU be Among Them!



This year, as before, many
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VELVA-PLY

Why not give YOUR work a
chance to place first by choosing
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Special Art kits of 6 Bechstone
glazes only \$5.00 postpaid. There's
still time to win, place or show
in the national ceramic shows
starting in May if you send today
for YOUR kit of beautiful Velva-
Ply glazes, the glazes of quality
for artists of quality.

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8744 W. McNichols Rd., Detroit 21, Mich.
UN 2-9222

letters

USEFUL WARE IS ART

Gentlemen:

The students in Miss Jeanne L. Hoge's
class produce "things that have real use"
—thus she stated in her letter [February].
Miss Hoge asked the question, *Is it Art?*,
and promptly replied a certain *No!* May
I compliment Miss Hoge and her students
for the useful articles they produce and
reassure them that they *are* producing
works of art?

St. Thomas Aquinas, the great 13th
Century Dominican, says: "Art is right
reason in making." Expanded this means
the proper making or arranging of any-
thing which needs making or arranging.

Indeed, I agree with Miss Hoge on the
other aspects of her letter in defense of
the hobby potter. The average hobbyist is
not a serious student of art. I, too, have
found this among my adult students. But
I have also discovered that they are eager
to acquire good technical skill and funda-
mentals of design. By the end of the term
my evening classes have acquired a knowl-
edge of art as well as a philosophy of art
which enables them to use or discern the
use of *right reason* in the things they
make or observe around them.

SISTER M. EUGENE O. P.
St. Mary of the Springs College
Columbus, O.

"WHERE, OH WHERE . . ."

Gentlemen:

Where has Niagara Nell been for the
last two years? I was amazed to read her
letter (March issue) questioning the use
of glaze over unfired underglazes! I teach
adult education classes and have success-
fully used this method for some time with
never a failure. In fact, under some condi-
tions it is *preferable* to a two-fire method
. . . And firing costs have been cut in
half . . .

NORMA B. GEE

Wellsville, N. Y.

Q & A MAN ON THE JOB

Gentlemen:

A jolly pair [Ceram-Activities photo,
CM March]! Some heading—for a tooth-
paste ad! Did you wonder if we were do-
ing overhead potting? No, we had a draw-
ing for a door prize . . . gave away an
Amaco teapot which Brady had made in
his demonstration . . .

KEN SMITH

Indianapolis, Ind.

WHY DONTCHA

Gentlemen:

When you have a series of articles like
Zena Holst's "Overglaze Page" and the
"Enameling on Metal" articles, *why*
dontcha print each installment so that
it can be removed and the whole series
stapled together? That would save
scrambling thru so many issues to look
up some fact . . .

MRS. FRANK E. SUTTON

Miami, Fla.

◆ You might solve the problem as some
others have—by taking two subs, one for
cutting up, the other for permanent filing
(in a CM binder). The nature of maga-
zine production makes it virtually impos-
sible to give the special handling you
suggest.—Ed.



VISIT Booth No. 13!

Yes, when you attend the Third Annual
Ceramic Hobby Show at Asbury Park,
visit booth #13. And don't forget the
short drive to the Schmid Studio in
Trenton.

LUDWIG SCHMID model and mold shop

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NEW!



MODEL E 49

Chamber:

4" x 8½" x 8¼"

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Plus \$2.00
crating chg.

Never before have there been so many features . . . so much quality built into a kiln at such a price. It has a PYROMETER for visual temperature reading, an INPUT CONTROL SWITCH, GRAVITY DOOR — COUNTER WEIGHTED, PILOT LIGHT, DYNA - GLOW PORCELAIN ELEMENT HOLDERS, and it's attractive . . . Plug it in anywhere!

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L & L

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Manufacturing Co.**

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Dealer Inquiries Invited

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CERAMIC JEWELRY
WITH THIS 42 PIECE
JEWELRY PACKAGE**



Complete Package **\$2.00** Postage Prepaid

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**CHARLES HOUSTON
BISQUE PRESS MOLDS**

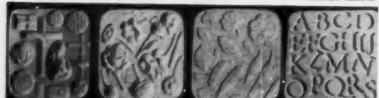
These molds are so quick and easy to use. Try them and learn how simple it is to make your own original costume jewelry

SPECIAL!

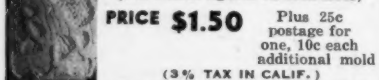
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PM-5 Religious PM-6 Flowers PM-7 Leaves PM-8 Alphabet (7 & 8 have figures on both sides)



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itinerary

Send show announcements early—Where to Show: three months ahead of entry date; Where to Go: at least six weeks before opening.

WHERE TO SHOW

★ national competition

CALIFORNIA, Sacramento

May 18-June 26

Kingsley Art Club 30th Annual Exhibition of arts and crafts at E. B. Crocker Art Gallery. Open to residents of the Central Valleys. Jury; entries due May 6, 7. Write Mrs. George C. Brett, 2757 Curtis Way.

CALIFORNIA, San Francisco

July

California Designed, a juried exhibition of California home furnishings available in quantity. To be shown simultaneously at De Young Museum and Long Beach Art Center. Lamps, accessories and tableware included. Work due May 10. Write the Museum at Golden Gate Park, San Francisco, or the Center at 2300 E. Ocean Blvd., Long Beach.

CONNECTICUT, Norwalk

June 12-July 10

6th Annual New England Show at Silvermine Guild of Artists to include ceramic sculpture. Eligible: artists born in New England or resident two months of year. Fee, \$3. Jury; prizes. Entry cards and work due May 6-9. Write Revington Arthur at Guild, Norwalk, Conn.

INDIANA, South Bend

May 15-29

Third annual Regional Ceramic Exhibition open to present and former residents of Indiana and Michigan within 100-mile radius of South Bend. Jury; prizes. Fee, \$2. Entry cards due Apr. 25; work, May 1. For blanks write South Bend Art Assn., 620 W. Washington Ave.

NEW YORK, New York

June 8-Sept. 7

★Young Americans Sixth Competitive Exhibit at America House. For craftsmen 30 years of age or younger. Includes ceramics and enamels. Jury; prizes. Entry date, May 25. Write American Craftsmen's Educational Council, 32 E. 52nd.

OREGON, Portland

May 13-June 11

Sixth Annual Northwest Ceramics (pottery, sculpture, enamels) for residents of British Columbia, Idaho, Montana, Oregon and Washington. Jury; awards. Entries due Apr. 11-25. For details write Oregon Ceramic Studio, 3934 S. W. Corbett Ave.

PENNSYLVANIA, Pittsburgh

May 1-22

Western Pennsylvania Sculpture Exhibition at Arts & Crafts Center, 5th & Shady Aves. Permanent sculpture materials. Residents in 100-mile radius (Pa., Ohio, W. Va.,) eligible. Jury; cash awards. Fee \$2, or membership in Society of Sculptors (\$5). Entry cards due Apr. 16; work, Apr. 22-23.

SOUTH CAROLINA, Columbia

May 1-29

1955 South Carolina Arts and Crafts Exhibition at Columbia Museum of Art. Jury selected.

WHERE TO GO

CALIFORNIA, Stanford

April 22-May 13

Pre-Columbian art; 80 examples including small figurines and decorated pottery. At Stanford University.

Supply & Equipment Show

Everything from glazes and green ware to findings and figurines may be seen at the annual ceramic supply and equipment shows held in different sections of the country. These shows constitute a common meeting ground where the supplier and the hobbyist can get together over products and ideas, a congregation of those who sell and those who buy materials used in ceramics. One of the high lights of each show is an exhibition of ceramics by hobbyists with prizes awarded by a jury.

SOUTHWEST CERAMIC SHOW

April 20-24

At State Fair Grounds, Women's Building, Dallas, Texas. Direct inquiries to Louis L. Young, Producer, 4611 Cole Ave., Dallas.

EASTERN CERAMIC HOBBY SHOW

May 4-8

At Convention Hall, Asbury Park, N. J. For information, write Jerry Gasque, Managing Director, 77 Ridgcrest Ave., Staten Island 12, N. Y.

MIDWESTERN CERAMIC HOBBY SHOW

May 12-15

At 220 St., and Lake Shore Blvd., Cleveland, O. Managing director is Paul Lange, 17854 Beech Blvd., Cleveland 7.

GREAT LAKES CERAMICS HOBBY EXHIBITION

May 18-22

At Masonic Temple, Detroit, Mich. Details may be obtained from Arthur E. Higgs, Managing Director, c/o Masonic Temple.

FLORIDA, Miami

April 24-May 8

Third Annual Ceramic Exhibition sponsored by Ceramic League of Miami, at Lowe Gallery, University of Miami.

KANSAS, Wichita

April 16-May 17

Tenth National Decorative Arts-Ceramic Exhibition. Wichita Art Association, 401 No. Belmont Ave.

KENTUCKY, Louisville

through April 30

28th Louisville Art Center Assn. show, at J. B. Speed Art Museum. Art mediums and crafts including ceramics.

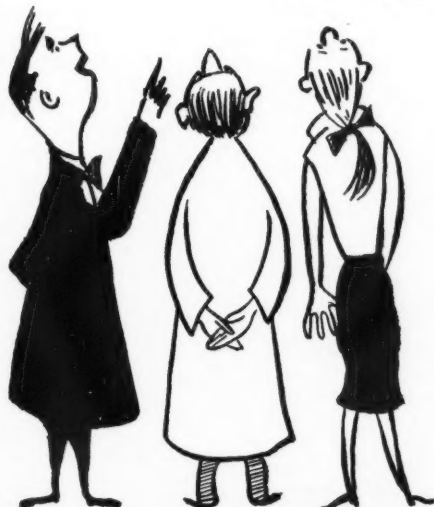
MASSACHUSETTS, Springfield

April 3-May 8

Massachusetts Crafts of Today, fourth (Please turn to Page 36)

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suggestions

from our readers

SELF SUPPORT

A few drops of kiln wash or casting slip on the bottom of a piece to be glaze fired automatically serves as a stilt, kiln wash, and permanent support.

—Harley R. Holladay

Holladay Ceramic Studios
Dodge City, Kans.

SOFT BISQUE

Although the one-fire technique is most economical and generally quite satisfactory, there are times when a bisque fire is quite necessary. One instance is when you are working on a very delicate piece which could easily crumble while the glaze is being brushed on or dissolve if it is dipped. In such cases I put the piece through a very soft bisque fire (cone 020 to 019) which isn't too expensive or time consuming, yet produces a piece which is not too delicate to handle.

—Carmen Barker

Abilene, Texas

CLAY DRYING BATS

I believe clay is much more satisfactory for making drying bats than is plaster. Plaster will crumble after considerable use and cannot be heated too high for quick drying.

I make my bats out of clay to any size or shape I like—but small enough to fit in my kiln. I fire these to a soft bisque and find them to be very satisfactory. I am sure they will last forever.

—Mrs. E. Hay

Pictou, N.S., Can.

SLAB ROLLER

An excellent tool for rolling out clay slabs is a discarded roller from a washing machine. These rollers are usually made of hard rubber which prevents the clay from sticking.

—J. C. Miller

Baltimore, Md.

ENAMELING KILN COVER

We use the *Trinkit* kiln for small metal enameling projects in the classroom. The students found it rather difficult to watch the pieces firing through the small side opening and a solution to the problem was found in the science lab. A Pyrex cover dish makes an excellent cover for the small hot-plate-type kiln. It is not harmed by the heat and being transparent, it allows you to see clearly the pieces being fired.

There are many other types of Pyrex laboratory equipment which should fit almost any size enameling kiln.

—Duane H. Harris

Canisteo Central School
Canisteo, N. Y.

CROCK CART

Moving large crocks containing wet clay and other heavy objects around the ceramic studio can be a chore



for the *little lady*. A simple wooden cart on casters will make it easy to move things, when you need to, with a minimum of effort.

—Bonnie Staffel

Maumee, Ohio

MEAT GRINDER MAKES GOOD

An old hand-crank meat grinder can become a useful fixture in your workshop. I use it to grind discarded pieces of cast ware. It takes little effort to turn the green ware into a fine powder which is easily worked back into fresh slip for re-use.

—Mrs. J. Broitman

E. Hartford, Conn.

Market for Ideas

Send your bright ideas to *Ceramics Monthly*—with photos or sketches, if acceptable. We pay \$1 to \$5 for suggestions used in this column. (Sorry, but we can't acknowledge or return unused items.)

CERAMICS MONTHLY

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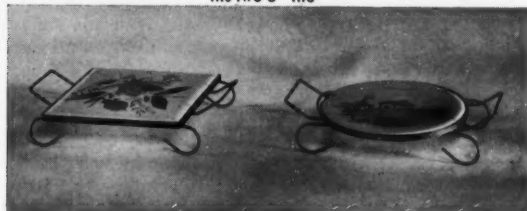
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Scandinavia

by K. L. BOYNTON



RECTOR of Sweden's state-sponsored Konstfackskola, Dr. Aake Stavenow, admires huge stoneware vase made by the teacher-ceramist, Edgar Bockman. Work shown above and below is by students.



Under the forceful direction of Dr. Aake L. Stavenow, Rector, the Konstfackskola (Arts and Crafts School) of Stockholm has developed a ceramics department staffed by top flight artists and equipped with the mechanical means to do a good job of teaching. Concrete evidence of this combination is a growing list of former students now nationally recognized artists.

The ceramics course offered is a four-year one, divided into two major sections: the lower school, or first two years, in which the student receives an all-round art course, including composition, perspective, painting, sculpture and life drawing, with wheel work taught from the first in the ceramics workshop, the medium being entirely earthenware; and the upper school (last two years) in which general art work is continued, but stoneware introduced in the last half of the third year, stressed in the last.

Stavenow considers life drawing to be of prime importance to the ceramic student, for mastery of human and animal anatomy and still life technique is basic to design and decoration, however abstract. Of equal importance, he believes, is silicate chemistry, a thorough understanding of which is essential to the technical know-how that must underly creative work. Thus the ceramics course emphasizes both; chemistry, for example, being a three year requirement. With these two fundamentals as a basis, the curriculum is built to give the future potter everything he needs: grounding in wheel technique and everyday practice, instruction in design and decoration, working familiarity with clays, ceramic colors and glazes, mold making, and an under-

The author is a Chicago writer and ceramics connoisseur who, during a recent, prolonged stay in Sweden and Norway, interviewed several leading craftsmen in behalf of CERAMICS MONTHLY.

TALENTED graduate of school, Margaretha Schlyter-Stiernstedt, likes the lightness and delicacy of earthenware. Her tapering bottles with fiber trim reveal wheel skill and imagination.



a school . . . a teacher . . . a grad . . .

standing of what goes on in the magic fire of the kiln. Various fields are explored, ranging from thrown work to sculptured wall plaques and even jewelry.

The Konstfackskola, founded in 1844, with the ceramics department coming into existence only a few years after, is today looking far into the future. State sponsored since 1945, it has outgrown its old building, and will have a new one in 1958. The ceramics department will be bigger and better, with the wonderful new addition of facilities for porcelain making. At present, although instruction is given in this field, the students must go to Gustavsberg, the big porcelain factory just outside Stockholm, for actual experience and for engraving and firing patterns for tableware. And beyond the immediate future are plans for a glass-making division to implement the department's glass designing classes, long a regular part of the four-year ceramic course.

Heading the ceramics department is the famous Swedish ceramist Edgar Böckman. This quiet man, with his high technical skill, is an excellent teacher and does much with his warm understanding and encouragement to keep enthusiasm at a high level.

From his private studio in Stockholm come some of Sweden's finest contemporary ceramics, rich salt-glazed stoneware now to be found in many museum collections. Master of the wheel, Böckman achieves perfection of form. Decoration is often an incised pattern of great intricacy and executed with precision. His subdued glazes, produced by the addition of salt in the kiln during firing, complete the richness of these pots, making them pieces outstanding in quality and beauty. On ware that he wishes to be particularly striking, he inlays white stoneware in the incised pattern, producing a design that is bold, but one with the pot.

Böckman studied ceramics in Czechoslovakia, and before opening his own studio was with the great porcelain factories of Hôganes Billesholm and Rörstrand.

Among the many successful graduates of the School is the glass designer and ceramist, Margaretha Schlyter-Stiernstedt, who backed up her art school course with on-the-job experience at the Sèvres factory in Paris and in Holland. She throws her pieces on the wheel, creating gay birds, figurines, graceful pots, all illus-

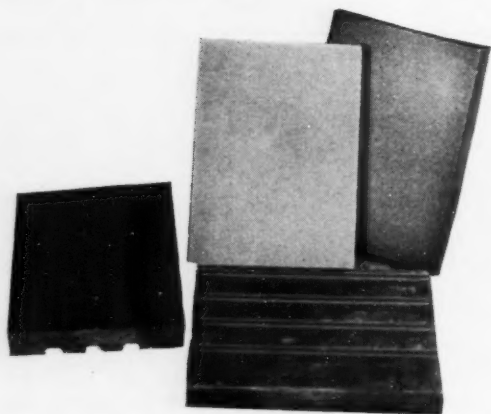
trative of her belief that earthenware can be delicately beautiful. Decoration is simple, sometimes sgraffito, sometimes underglaze color, sometimes texture contrast—but always with a feeling of charming lightness. She limits her production to single pieces, or at most three of a kind, and sells them in quality retail shops where customers know they can find the unusual. To meet this exacting but high-paying market, she plans greater emphasis on sculpture, both wheel- and hand-built, and further exploration into abstract design. ●



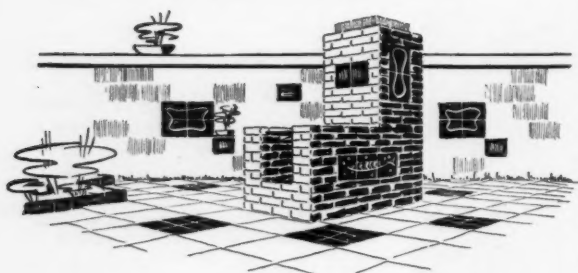
BOCKMAN, shown below examining student work, is a distinguished studio potter. At left, examples of his chamotte—a plate with unglazed area and vase with applique trim. Below, salt-glazed stoneware, his favorite medium.



Accent with Tile



Set flush in the garden wall, fireplace box or chimney, patio surface or elsewhere . . . tiles can be handmade or ready-made, decorated and glazed in bold effect.



a place in the

Try a Planter



Portable planters complement permanent green-growing areas . . . the flat-bottomed type is easy to make, easy to use . . . see page 26.



Make a Mobile

On a grand scale . . . the tall mobile of clay shapes combined with drift-wood is meant for the terrace; the fish will swing from a tree . . . both by Hal Riegger, West Coast ceramist.



Bathe a Bird



he sun



Set Sculpture Out

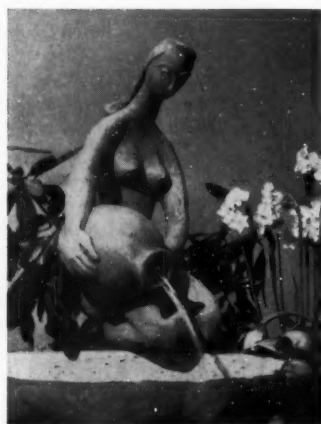


Wheel-thrown animals by Aile Hale can hold their own in the garden . . . see page 17.

Hang a Planter



Mobile planters lift the eye and, hopefully, the spirit — but make sure the suspension cord is strong enough to hold.



Let Fountains Play

What more soothing than the sight and sound of flowing water on a summer day — especially if a handsome piece of sculpture is involved? You can make a fountain if you follow John Kenny's detailed instructions on page 18.



Birds like baths as much as little boys don't . . . make the bowl symmetrical or free-form but keep it shallow . . . texture the inside, so your feathered friend won't slip.

Pinch a Pot

Well grounded, yet having a quality of lift, this pinch pot (with peperomia) goes indoors or out — as do most of the ceramic forms on these pages.



My Enamel Picture and How It GREW



by KATHE BERL



she wanted a big picture from a little kiln and she ended up with this four-feet-high mosaic



An enamel mosaic is ideal for out of doors, according to this writer, a well-known New York enamelist and co-author of a book on the craft. Mosaics can be made any size, set flush into a garden wall, kept clean with a damp cloth—and even mended if necessary. Sculp-Metal, the material she used for backing and binder, is weather-proof, she reports. As evidence that vitreous enamels stand up well, she tells of a house sign she made years ago and had a chance to watch summer and winter: "Nothing whatsoever happened to it even though it was on the outside of the house, not in the doorway."—Ed.

From doorknobs to pictures, you can create almost anything with enamels. But you are limited in one respect and that is the size of the object you want to make. How large your picture (or whatever) can be depends more on the size of the firing chamber in your kiln than on your inspiration.

I have a veritable house of a gas kiln but, filled to capacity, the largest object it will hold for me is a nine- by twelve-inch article. For years I have been bothered by that limitation and have tried to find a way of doing large enamel pictures. Although I have had to use it, the simple method of assembling individual plaques into a large panel has not pleased me. The effect is that of tiles, no matter which way you try to hide, or utilize, the dividing lines. It is a method for the ceramist and not for the enameler.

Mosaic might be the solution. But how to go about it? Little geometric shapes? No! They will look like the usual glass mosaic; and there is no point in substituting ersatz for a perfectly good technique. I want to find a way for *enamels*, not just copy another technique. Why not cut the pieces *according to the outlines of my design*? That seemed to be the answer, the way to achieve results not possible in any other technique.

The next problem was the panel or base on which the enameled pieces would be assembled. It must not be heavy like wood. (I want to be able to carry my mosaic easily under one arm). Finally, I hit on a relatively new material called *Sculp-Metal* which is sold in arts and crafts supply stores. It comes in a tin can, and is a gray, rubbery paste; it can be diluted, by means of a special thinner that goes with it, to any consistency desired. Once put to use, it hardens to "metal" or, to be correct, to a kind of leadlike substance. It does this in practically no time. But, in case it works faster than you do, it can be softened quickly with the thinner. Excess can be

(Please turn to Page 30)

Detail from full-sized master sketch on paper which was the key to shape, color and placement of each segment that went into the composition. A code was used where similarity of segments might be confusing, as in drapes.

sculpture can go anywhere

by AILE I. HALE

Sculpture—that is, sculpture that a person might himself own as distinguished from the variety seen at museums and institutions—is generally thought of as something set on a lavishly landscaped estate or on the knickknack shelf of a souvenir fiend. The public, and perhaps the sculptor, too, has hardly begun to appreciate the fun of having an amusing little clay turtle on the old tree stump in the back yard or a whimsical statuette peeping from among the flowers and herbs of a modest garden.

Clay, being such a durable material, is ideal in the house *and* in the garden all the year round. Ceramic sculpture used on the terrace in summer can become the center of a table decoration in winter. A large piece can be moved from its outer garden habitat to relieve the winter bleakness of the patio. The picture windows with indoor plantings that so many new homes have are perfect *garden* settings for medium-sized sculpture.

This is not to say that sculpture made from clay must have an outdoor use; by no means. Objects of fair size can be placed to advantage on the room dividers of modern homes, on the hearths and mantel shelves of any home. Other pieces, depending on size, deserve a place on tables, shelves and the compartments of bookcases. Smaller sculpture, it seems to me, may well be designed for functional use—as ash trays, cups, cigarette holders, planters (an area of design that can stand rejuvenation!); or designed merely as pleasing shapes to feel and hold and enjoy visually.

My own work in ceramics is almost entirely wheel-thrown sculpture. The finished product is made up of several separate shapes, each thrown on the wheel (sometimes even the ears), dried to leather hardness and attached with slip to its adjacent piece. I designed, chiefly for decorative purposes, sculpture for indoor use—until

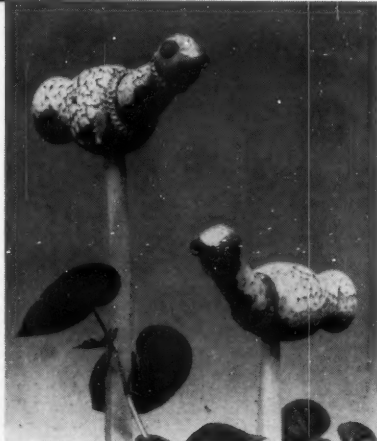
(Please turn to Page 36)



Photo: The Hartford Courant



These whimsical creatures are the work of the author shown above at her wheel. Her sculpture moves from house to garden and vice versa, depending on the season of the year.



AT THE EDGE OF THE POOL

A CERAMIC FOUNTAIN

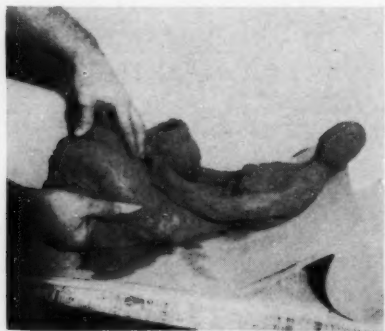
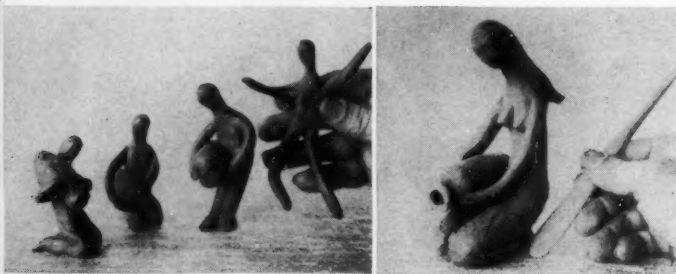
by JOHN KENNY

The author needs no introduction but for hitherto unpublished details about the man, turn to CERAMIC ACTIVITIES, page 34.—Ed.

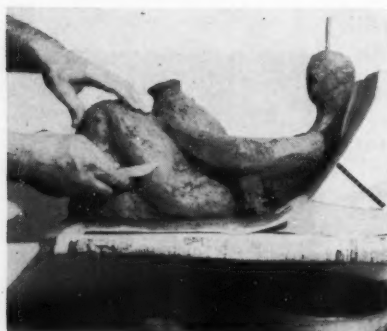
A ceramic fountain for the garden is an exciting project—and a beautiful thing when it's in place at the edge of a pool. On these pages we show one way of making such a fountain, using as the example a simplified figure of a woman pouring water from a large water jug (24" high).

No mechanical enlarging devices, such as proportional calipers, are involved. A small clay sketch serves merely as a guide for achieving rhythm and good proportions.

The clay used is a common type that fires brick red and, because of the size of the piece being made, a heavy proportion of medium coarse grog is added (equal parts). The mixture is somewhat more difficult to model but it fires more safely.



2



3



4



7



8



9



10

NTAIN



A word about plumbing—else how could there be a fountain? The figure is hollow and the base is open; a piece of rubber tubing placed inside and reaching to the mouth of the jug can be attached to a water pipe (as shown in the diagram). If no water pipe is conveniently located at the edge of the pool, tubing can be extended out in back of the figure, concealed just under the ground surface, and connected to any source of water, even a garden hose. If an electric pump is available, the fountain can be made to fit on the top of a ceramic basin—the pump forcing water up from the basin, through the fountain and back to the basin again.

But the water works is really another story. Let us concentrate here on the modeling of the fountain, as described in the following text and in the photos.



5



6



11



1. You start by making a number of small sketches, little clay figures no more than 4" tall, in different arrangements. When you have a composition that is pleasing, another, slightly larger sketch is made with more care and detail. This serves only as a guide.

2. Now we block out the enlarged fountain figure. At the beginning the clay is too soft to stand alone, so modeling is started with the figure lying down. Heavy cardboard propped up at one end provides curved support.

3. A wooden stick holds the head up as blocking out of the figure continues.

4. The piece is hollowed out at the base, this opening extending into the water jug. Then the work is covered with damp cloths and left overnight.

5. Next day, the firmer clay will stand upright (the head fell off but never mind). The figure is placed on a board that fits over the banding wheel making an excellent modeling stand.

6. More digging out is done through the back until the figure is completely hollow; then the cut-out section is welded back in place. The jug is hollowed from its base which is also closed up again.

7. The head is replaced with a wooden dowel giving it support.

8. More modeling: features and hair are added but not too much detail because this is not a realistic figure. The figure is rounded out with small pieces of clay which are pressed into place. The process may extend over several days, with the figure kept damp when not worked on.

9. Decapitation: we cut off the lady's head, with a knife, because the figure is too large for the kiln. It will have to be fired in two sections.

10. To make the operation less obvious, a roll of soft clay (no grog) is placed against the cut surface of the neck. The head is pressed back into position on the figure and modeled until the cut area is invisible. Then the head is lifted off again, this time without using a knife.

11. Waiting to be fired, the figure seems all of a piece, though the head is actually separated (a wooden dowel in the neck supports it here). After firing, head and figure are joined permanently with cement.

Feeling that the natural color of the red clay would blend well in a garden environment, this demonstration fountain was not glazed or given any other decorative treatment. You see it, above, in action—though outdoor pools were frozen over when the photo was taken. The setting? A greenhouse by courtesy of the Botanical Gardens at Bronx Park in New York. ●

one for the birds

by PHIL ALLEN

A ceramic birdhouse is Gary's concern this spring. And it's none too early to start production, he says, as he shows us how to construct one from a slab of rolled-out clay.

1. Using a paper pattern, he cuts the three parts of the house from the clay—a rectangle for the wall, a big circle for the roof and a little circle for the base. The clay is the kind that fires white, and is therefore easier to decorate.

2. He joins two sides of the rectangle to form a cylinder which he sets on the small circle. To make a firm joining at the seams, so they will not come apart later, he roughens the edges, moistens them with water (or thick slip of the same clay), and works them together with his fingers.

3. Now the roof. He cuts a pie-shaped wedge from the larger circle. When the edges of the opening that is left are drawn together, the circle pulls up to a shallow-cone shape. This seam is then joined securely. At this point, it is well to let the clay dry a little so it will be firm enough to hold its shape.

4. Joining the roof to the wall is a particularly important welding operation because it is here that the greatest strain will be when the house is hung. After roughening and moistening the surfaces to be stuck together, Gary works a thin roll of clay into the seam from the outside, as reinforcement. He also works a small ring of clay, the hanger, into the peak of the roof.

5. Gary expects something bigger than a wren to occupy his house so, starting with a hole the size of a half-dollar, he cuts a more than ample entrance (remembering that clay shrinks as it dries). Below it, he makes a very small opening to hold the wooden peg that will be the bird's doorstep. Forming is finished and the house is set aside to dry slowly.

When the clay is leather hard, Gary textures the roof by scratching lines in it. After bisque firing, the house is glazed. For the inside, Gary uses a clear glaze so the white color of the clay will show through. He pours the glaze in, tips the house in a rolling motion so the glaze flows over the entire inner surface, and pours off excess. The outside is done in two colors, one for the wall, another for the roof. These glazes are brushed on. The doorstep, fastened in place with household cement, completes construction.

In the photo above, the finished birdhouse, suspended by a leather thong, hangs from a tree—waiting for a tenant. ●



1. cut three parts



2. fasten wall and base



3. cone shape roof



4. weld roof and wall

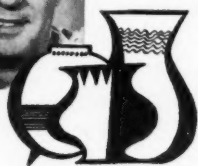


5. make an entrance



Throwing on the Potter's Wheel

by TOM SELLERS



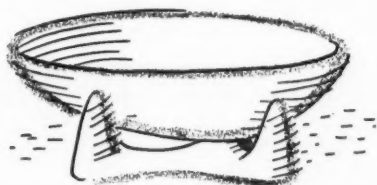
SHALLOW BOWLS

One of the most useful wheel-thrown shapes for outdoor purposes is the shallow bowl. It lends itself ideally to use as a food server, planter, cut-flower container and (if you are skilled as well as ambitious), as a bird bath or charcoal brazier.

In throwing a shallow bowl the novice potter encounters one major difficulty that doesn't occur in throwing a steep-walled bowl: as the wall is thinned and pulled out at a rather flat angle, it invariably collapses. The way to prevent this is to leave a heavier wall thickness than you actually want below the rim on the outside of the pot (the inside of the bowl is given its *final* shape). This excess clay helps support the wall while the pot is soft and is tooled away later, when the foot rim is cut.

There are some other differences in technique for throwing this shallow shape; we discuss them in detail as we follow through on the accompanying illustrations.

1. It is almost essential that the shape be thrown on a plaster bat rather than on the wheel head: an attempt to lift the bowl from the wheel head, unsupported, would probably result in its distortion or collapse. The bat has been attached to the



wheel head with thick slip and centering of the lump of clay is well under way. It is necessary to start with a larger amount of clay than is needed for the size pot you have in mind because of the extra clay to be left for support. If your usual method of centering seems awkward with this size lump, try different



methods until you find one that is more comfortable and effective. Use your left hand on top to keep the lump low and spread out.

2. Try a new method of opening. After making the initial depression for depth in the center with the thumbs, use three fingers of the right hand to grasp the clay from the center and pull it toward you. The left hand supports the right to give it more control and the heel of the right hand rests on the top rim or on the outside of the lump for additional support and control. Pull the clay out as far as you want the inside bottom of the bowl to be and gradually slope the inside shape upward toward the rim. Pull the clay out—not up. Any rolls of clay that appear at the top of the rim should be pressed down after each pull.

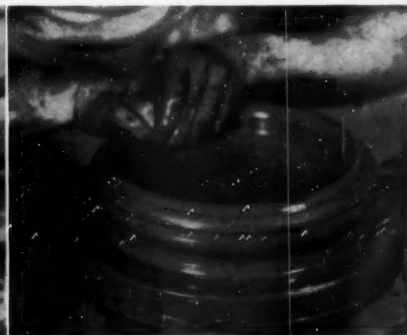
3. A small amount of clay is being brought up from the outside bottom. This gives the bowl its final height. The clay at the top of the rim will provide width for the bowl.



1



2



SHALLOW BOWLS, Continued



3



4



5



6



7



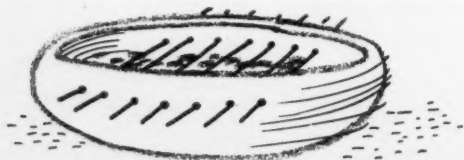
8



4. Now the clay wall is brought outward, expanding the diameter of the bowl from the excess clay left in the rim. The extra clay at the base is untouched and will support the rim as it is extended further. The main pressure comes from the inside hand, the outside hand acting as support.

5. The rim and the area just below it must be given final shape now. This section cannot be tooled later because the clay keys, which will hold the pot to the wheel head for the trimming, will be pressed against this area. The throwing is now essentially over. The piece is allowed to stiffen before the bat is taken from the wheel. When firm enough to handle, it is cut from the bat and set in the damp box to reach tooling consistency.

6. When the diameter of the bowl is larger than the wheel head, an extension head must be used. This is easily made by cutting a large circle from masonite, plywood, or a similar material. Here, a masonite circle is laid on the wheel head which has been smeared with thick clay slip for good adherence.



7. If the wheel well is too small to accommodate the large circle, the extension head can get its clearance by being "lifted" out of the well with stacked bats which are fastened to the wheel and to each other with slip.

8. When the slip has hardened and the extension head is firmly fixed to the wheel head, concentric rings are marked with pencil as an aid in centering the bowl.

9. The leather-hard bowl is now ready to be trimmed and have the foot rim cut. The thickness of the clay wall at the bottom is measured (this was demonstrated in detail in the January article on cutting the foot rim). Determining how much clay must be trimmed from the walls is not so simple. The best method is to try to memorize the inside shape and learn, by running your fingers down the wall from the top, how much clay will have to be removed from the sides. You can mark the outside with your fingernails to indicate just how far from the rim the tooling must be done.

10. The bowl is inverted on the wheel head. The concentric rings are used as a guide and the piece is carefully centered.

11. Clay keys are pressed all the way around the rim so the bowl will be held firmly in place.

12. The tooling of the excess clay now begins. It is well to be as close to the bowl as possible so that you can have good support and control. If your wheel doesn't have built-in armrests, you can make one by setting a board across the framework as shown (for more on support of this kind, see January, page 35; June, 1954, page 24).

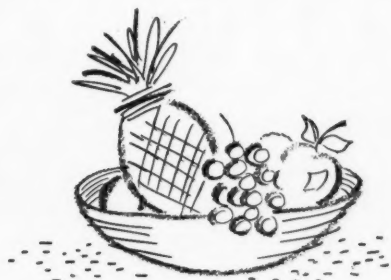


9



12

Be particularly careful that you don't cut too much clay off at one time: it is easy to lose control and gouge the piece. Spiral down from the top, continuing this process until the outside shape seems well related to the inside one.



13. The foot rim is now cut and the outside surface finished with a sponge to erase the tooling marks.

14. As far as you can tell from memory, the bowl has been tooled sufficiently. But in case additional tooling may be required, remove the clay keys from one side only and very lightly mark the bowl at each side where the keys remain. You can now slide the pot out and examine it for weight and wall thickness. If it does need more tooling, it can easily be slipped back into place exactly as it was and recentered with a minimum of effort.

As you can see from the foregoing, the shallow bowl incorporates most of the techniques we have already discussed in previous articles. If you have mastered the throwing as well as the foot-rimming techniques, this new shape shouldn't give you too much trouble. After you have had more experience, and can work more quickly and with less water for lubrication, you will find that the amount of excess clay needed to support the flaring rim can be reduced and that larger diameter bowls are more easily accomplished. ●



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the underglaze
decorating
project



A DINNER SET FOR EATING OUT



demonstrated by BEA MATNEY

You, too, can join the fun in the sun if your primary ceramic interest is decorating rather than forming. If you are not interested in *making* a barbecue pit, you can come up with something to complement it; namely, a back yard dinner set. You can restrict the set to plates or you can include tumblers and salad bowls as Mrs. Matney has done here.

As we have mentioned in previous articles, the handling of underglazes is something you gradually develop a feel for: constant practice will help you judge the proper consistency for the best brush work. Somewhat more elusive is the designing of good decorations; this too, however, can come with practice.

The *decorating project* this month is really more of a design problem. Mrs. Matney wanted an outdoor motif which in itself is not a difficult thing to develop. But in this case, the decoration would have to lend itself to being applied on three very different shapes: it would have to fit the round, flat surface of a plate; the vertical, curved surface of a tumbler; and the horizontal, curved surface of a bowl. After dozens of sketches and trials, a free-shaped leaf was selected as being most suitable. And with the leaf, it was decided to use bands in a strong color to provide additional interest and also hold the decoration together.

Banding is one of the principal devices for the decorator, and it is unfortunate that it is not used more frequently by the hobbyist. It is a technique that is easily mastered yet one of the most effective. It would be well at this point to refer back to the "Decorating Lesson" which appeared in the April 1954 issue of CM. In this lesson a very clear discussion is given on the subject of lines and bands and the spaces you create with them. There are also fine pointers on avoiding monotony by varying the line widths as well as the size of the spaces between the lines.

Let us proceed, now, to Mrs. Matney's designing and decorating.

1. Although any one of an endless number of design ideas could have been developed, this particular leaf was

selected because it is very flexible. Notice how easily it can be made to assume the roundness of the plate, and, without too much effort, can be altered to enhance the tumbler as well as the bowl.

The round leaf shape couldn't very well fit the tumbler, yet with only a little alteration the leaf was given a vertical shape, so sized that three fit neatly on the one tumbler. By laying this shape on its side and squeezing it a little more the outside of the salad bowl is perked up. Without question this is the same leaf, yet it does have a different shape in each case. Accents and banding will be worked in later.

2. Demonstrating on the plate, Mrs. Matney shows how she uses a paper pattern so that each plate in the set will have the same size and shape motif. The pattern is quickly traced around with a soft pencil. Of course the green ware has previously been cleaned with a damp sponge to remove all dust and fingerprints, and to provide a clean surface to receive the underglaze and glaze.

3. The leaf is filled in completely with underglaze, as large a brush as possible being used for the purpose. To give complete coverage, Mrs. Matney will paint on three coats.

4. Now for the banding. This technique can give you hours of enjoyment which is fortunate, indeed, because you should practice banding until you can do it with your eyes closed. You will then feel confident enough to use it more frequently.

The procedure is simple. The plate is set on a banding wheel. The left hand spins the wheel rather slowly but at a steady pace. The right hand, well braced, holds the brush in one position and as the plate turns beneath it, a smooth-line circle automatically appears!

The armrest, of course, is of extreme importance. Here a tall jar is used; but any firm object of the proper height would do as well—a stack of books, a mold, a small box—just so it is firm and will support the hand at a comfortable height.

The brush should be one that holds a large quantity





of underglaze and at the same time comes to a fine point. Very light pressure gives you a fine line; added pressure spreads the brush, and, at the same time, thickens the line.

You can go over the band as many times as you like. When the brush runs dry, refill it and go over the same line again, if needed, making sure of course that the tip of the brush is in exactly the right spot for touching down on the rotating plate.

Remember, all this time the fingers of the left hand are slowly turning the banding wheel at a constant rate.

5. Bands are completed and accents are painted in with a free brush stroke. The set is to be once-fired, so clear glaze is brushed on as soon as the underglaze is dry and then, into the kiln.

Banding of the tumbler is done in exactly the same way as the shallow plate. If the low support puts your right hand in an awkward position, elevate it. In fact, you can change the height of the arm support for each of the bands if you find it more comfortable. In any case, the tumbler stands on the banding wheel to receive its lines in the same manner as the plate was treated.

For inside bands like those used on the bowl, the brush doesn't touch down right near the support as it did on the plate. Instead, you reach across to the far side where you touch the brush down and hold it steady while the bowl turns and receives its band.

Try some outdoor motifs of your own and be sure to practice thick and thin lines on the banding wheel. If you master this technique, you will find that a whole new world of decoration is open to you. ●



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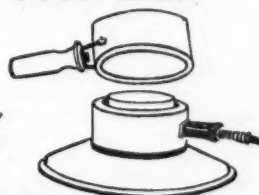
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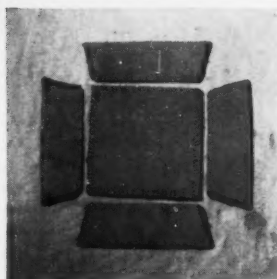
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slab-built planters



This time of year everybody is thinking of fixing up his yard. Whether the yard is a great garden, a patch of patio or a city fire escape, ceramic planters filled with growing things will go a long way in the outdoor scene. And for ease of construction as well as variety in use, it's hard to beat the flat-bottomed, slab-built type of planter.

It is composed of five parts—base and side walls—cut from a slab of clay. The sides are cut on a slant outward so the container will flare pleasingly. The parts are joined by the usual process of roughening (with modeling tool), moistening (with thick slip or water), and careful working together (with fingers or tool).

Once constructed, the planter can be finished according to fancy—textured if you like and left unglazed; decorated with underglazes and covered overall with transparent glaze; or simply glazed. There is this, however, to

be considered: plantings do better when the container's interior is unglazed so the clay can retain moisture.

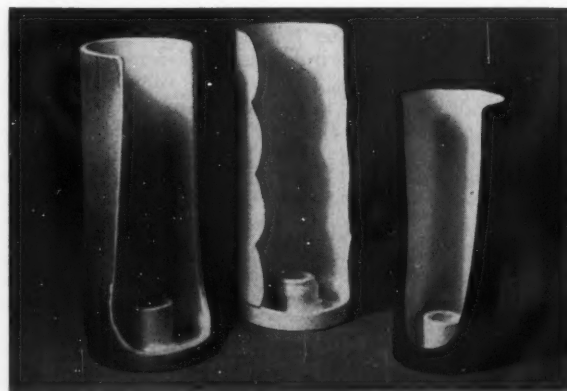
The special virtue of this flat-type planter is that it can be used almost anywhere either to accent or to supplement outdoor settings (or indoor). It can be simply set on the terrace or window sill, or incorporated in permanent plantings. It is particularly effective on a garden wall, as a kind of space-breaker keeping the garden from seeming to end too abruptly. And it's portable; you can move it according to the season—and, come to think of it, the sun.—Suggested by Jack Menlo, St. Louis, Mo.



candleholders from green ware

Outdoor candleholders with built-in windbreakers are ordinarily hard to come by. But I have found they can be made with the greatest of ease from slip-cast ware. While it is still in the plastic state, a cast piece can be reworked or altered in a variety of ways. It can be cut, pierced, bent, squeezed.

Any shape is suitable for the purpose if it allows for an opening to let the candlelight out and a wall to shield it from the breezes. The casting can be cut as long as there is enough moisture in it to prevent crumbling. It should, however, be quite pliable though firm, if you want to do a pierced decoration that involves intricate cutting. And if the basic shape is to be altered by bending or squeezing, the casting should be removed from the mold a



little earlier than usual so that it will yield easily to pressure.

In the candle holder examples shown, standard cast shapes were used—a tumbler and a lamp base. The operation was performed (left), when the cast piece was nearly leather hard. Trimmings (in the foreground) were put to good use as auxiliary items, and fastened to the bases with the casting slip. In glazing, light colors were used for the interiors so that as much candle light as possible would be reflected.

Look over your green ware or molds and you will discover all sorts of possibilities. When it comes to wielding the cutting knife and to decorating, give your imagination free play. Light up the outdoor scene at night from your own individually designed candleholders.—Suggested by Clarine Hirsch, Baltimore, Md.



warping cracking and grog

"Grog is a fired clay or body that has been crushed into small pieces. Usually it is screened so that the particles are all of comparable size."

You may have heard that definition many times and still wonder how and why grog is used. Is its function

merely to give a different texture or color to the clay? These results come from the use of grog; usually, however, this is not the main purpose. Grog is most often used to help prevent warping and cracking during drying and firing of a clay piece.

When clay dries, it shrinks. When clay is fired, it shrinks. If one section of a piece is allowed to dry or fire more quickly than another, it will shrink at a different rate than the rest of the piece and warping or cracking can result.

Cracking can occur also in another way. When a material dries, it means that water is leaving it. When clay dries, the water leaves the clay body through minute channels (capillaries). These channels are extremely small and the water must fight its way to the surface at a slow pace. The more plastic the clay or clay body, the tighter it is; that is, the capillaries are smaller and fewer in number and, for this reason, it is more difficult for water to get out.

If you try to dry a clay piece quickly, either in a warm, dry room or a hot dryer, the water may try to get out faster than the tiny channels will allow. What can happen, as a consequence, is this: the water, which is now vapor (steam), can make its own channel! It can burst through the tiny clay walls and make its own path to the surface of the piece. Actually you might say a head of steam builds up inside the clay wall and, if the steam pressure becomes great enough, the wall can burst in the same manner a steam boiler or pressure-cooker explodes.

You can encounter a similar difficulty in the kiln. Even though a clay piece is thoroughly dry before it goes into the kiln, it still contains chemical water which it gives off at dull-red heat. Other gases in addition to the water vapor are given off by the ware and these must work their way to the surface through the same tiny capillaries. If the ware is taken through this low temperature range too quickly, you run into the same difficulty: vapors form quicker than they can escape, and they create their own escape passages.

Where does grog come in? Its function is to help alleviate the problems mentioned above, and it accomplishes this in two ways: it produces a more open structure in the clay body and it reduces shrinkage.

This comes about because grog, being already fired, has no shrinkage of its own; and because grog has such a large size as compared with the microscopic size of the individual clay particles. When grog is added to a clay body, there need be no drying or firing cracking even though the walls are quite thick because the grog particles will produce more than sufficient large channels for the escape of vapors and gases.

In use, one third grog is usually added to the clay which is wedged until the grog is evenly distributed throughout. You can add as much as one half grog or more; because of the addition of this non-plastic material, however, the clay will become less plastic, and consequently more and more difficult to work with.

Grog is very inexpensive to buy and most ceramists purchase it although you can make your own: roll out a very thin slab of clay, allow it to dry, crush it under a rolling pin, screen it, put it in a bisque container and fire it— and there's your grog.—CM Staff.

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build a brazier



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be done—even if your kiln is only a modest-sized one!

The brazier shown below (two views) is a Mexican version, about two feet high and a foot and a half across. As you can see, it doesn't require a stand or any other auxiliary equipment. It is complete within itself, and so constructed as to prevent scorching the lawn.

When it is in use, a metal grill straddles the top section which holds the charcoal. The ashes drop through the holes to the middle section which has an opening providing for ventilation and removal of the ashes. The collar at the bottom isn't absolutely necessary but it gives the brazier a lift as well as a secure base.

You can make your brazier easily if you do it in three parts—top bowl, middle bowl and base (see sketch above). These can be worked together while plastic to form a one-piece unit, then dried and fired. But your kiln may be too small (as is often the case) to hold so big an object. Don't let that stop you. Not only make the brazier in parts but fire it in parts, and simply nest the sections, one on top of the other, for use. This is a handy form for storage, too.

You would be wise, in brazier building, to use grogged clay (see page 27 for information on grog) because it is less likely to crack from heat shock when in use.

It's up to you, of course, to work out your own design and here you can go as far as you wish as long as you keep in mind the functional requirements of the brazier. Make it modern or conventional; decorate and glaze it as you see fit. But be sure it's big enough to hold man-sized steaks! Start now so you'll be able to christen your creation at the first cookout of the summer.—Peg Townsend, Tucson, Ariz.



CERAMICS MONTHLY



answers to questions

CONDUCTED BY KEN SMITH

Q. Can you give some hints on proper packing procedures for sending fragile pottery through the mail?

A. A sturdy outside container and plenty of soft material inside—is about the best advice we can give by remote control. I believe your best bet would be to go to a professional packer or a local museum in your area for advice. There are as many ways to pack as there are people: I've even heard of using popcorn for packing fragile items.

Q. I have not been able to stain a crackle-glaze piece successfully. Do you rub in the color while the piece is still warm or is there some other special trick involved?

A. The color can be applied to either a warm or cold piece. You may have a little difficulty if your glaze forms very fine crackle lines. In such cases, I have heard of boiling the ware in a dye to help the dye penetrate.

Q. What kind of iron, and in what proportion, should be added to a glaze to produce a fairly strong color?

A. I would suggest you start with about 2% red iron oxide by weight and increase it gradually if greater color intensity is desired.

Q. Why is it sometimes difficult to brush glaze on a piece, the brush sticking or clinging to the piece rather than flowing over the surface smoothly?

A. This is an indication that the ware is so highly absorbent it is drawing all the glaze from the brush and drying it almost instantaneously with the result that the brush sticks.

For smooth brush work, you will have to add some agent to the glaze; the commercial synthetic gums sold under a variety of trade names are excellent. Small additions of Karo Syrup work nicely, too. You can cut down the absorbency of a bisque piece (which will help somewhat) by quickly dipping the piece in water, shaking off the excess and then applying the glaze.

Q. I have tried marking my ware with a rubber stamp pressed on a pad saturated with underglaze. I have difficulty with the rubber stamp clogging up. Is a special kit needed?

A. An ordinary stamp pad can be saturated with a dark liquid underglaze color and used with a rubber stamp. The color should be prepared color and finely ground with some organic medium such as gum or possibly glycerine. If the stamp becomes clogged, it should be washed or cleaned occasionally, and certainly not left uncleaned overnight nor for any length of time.

Q. To remove firescale, some of my friends have been dipping the hot enameled piece into water with apparent success. Is this a safe procedure?

A. This is all right. You can even dunk the hot piece directly into a weak acid solution, which would be even more effective for removing firescale. Be certain, however, that you are using acid resistant enamels. A good enamel, if correctly applied and fired, will not chip off because of this dunking.

Questions of general interest are selected, out of the many received, for answer in this column. All other subscriber inquiries, however, are given individual attention. Direct yours to the Questions Editor, enclosing a stamped, self-addressed envelope.

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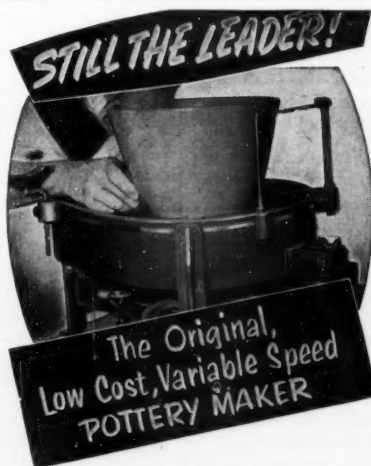
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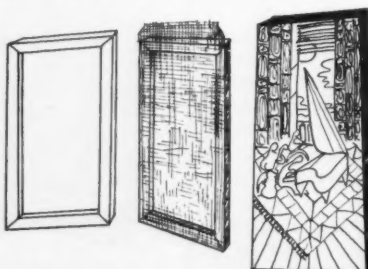
(Begins on Page 16)

filed off. When polished, *Sculp-Metal* looks something like aluminum in color. And when properly applied to metal, it adheres forever and a day. This material, I decided, would be right for the base and could be used also as the adhesive.

Fortified with this new marvel of modern inventiveness, I settled down to my first mosaic (see photo, page 16). The result, after careful planning, was just what I had expected; and I shall now try to relate the way I got what I wanted—not because it is the *only* way, but because it works fine and might be an idea for other enamellists.

First, I made a small and not too technical sketch. I enlarged the sketch to size, outlining the design with brush and ink and also painting in some values. (I was perfectly sure of my color scheme; if one is not, I would advise finishing the enlarged sketch in full color). Next, on tracing paper, I traced the design most carefully in sharp lines until every part was outlined clearly (detail page 16). (That's your working sketch—if you want your segments to fit and interlock without making you suffer too much, better do a good job of it. And hang on to it for you'll need it to the end.) My final sketch was 48" by 18".

The *Sculp-Metal* panel, or base, came next. I stretched wire screening, the kind used for window screens, over a wood frame made according to the measurements of my sketch. The screen was stretched tight as a drum across the frame and down over the



To make the base or backing, window screening was stretched over wood frame, and covered with *Sculp-Metal* which hardens to lead-like substance. At right, sketch of finished mosaic shows enameled strips at sides which eliminated need for picture framing.

underside so that the wood on the reverse side of the panel would be covered. Corners were made very sharp for good results, and the screening was stapled in place (sketches, above). Then I transferred part of my *Sculp-Metal* to another container

and mixed it with thinner until it was like soft dough. Using a spatula, I covered the wire screening with the mixture. Each stroke on top was followed by a corresponding stroke on the underside of the panel to prevent the paste from being forced through the tiny holes of the screen as dough is squeezed through a sieve to embellish soup. Now I had a strong, light-weight panel on which the enameled pieces would be attached.

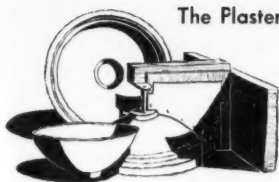
Next, each segment of the design was traced, with carbon paper, from the final sketch and transferred to copper which was then cut and domed slightly by hammering. (A domed piece will never look like simulated tile!) Each finished part was placed right away on the spot where it belonged in the master sketch which was spread out on a convenient table. If you fail to place each segment at once, you have endless trouble finding it. And where the pieces were of about equal size, like the ones on the drapes of my mosaic, I scratched a code (numbers, letters of the alphabet or such) into the back of each piece and marked the corresponding spot on the sketch with the same identifying sign.

Because segments often stretch in the hammering-out process, each one was examined for size by comparing it with the outline on the sketch. If a segment had become too large, it was cut down to size right away.

With the whole sketch laid out in metal segments, you are ready for enameling. Here is where the mosaic technique has great advantages over making a one-piece enamel picture. First, if something goes wrong only a small part of the whole is involved and can be replaced easily, while you spoil your whole picture if something goes wrong with just one corner in the one-piece process. Second, you can achieve a much greater variety of effects. Some parts can be opaque; some can be transparent on white, on copper directly, or over flux, some on silver. In my mosaic, for example, the only transparent color over *hammered* copper is the sun—to give it a unique appearance. The drapes are transparent on white, and some opaques, to give an impression of a sort of changing light. Sky and clouds are transparent on white because that is the way I get the most brilliant colors (by brilliant, I mean somewhat luminous, even if gray is used). The ornamented rug is in opaque colors which come nearest to the woolly texture of a Persian rug.

I enameled one piece at a time—removed a segment from the sketch, pickled it in diluted sulphuric acid, washed it under running water and

(Please turn to Page 33)



The Plaster Series by Dorothy Perkins

models and molds PIN TEMPLATE METHOD

PART 1. THE TEMPLATE

This series was introduced with the author's explanation of why she believes that cast ware can be as creative in form as pottery made by any other method (CM, February). Now she begins her step-by-step instructions on forming models for molds. These and related information on casting ware are to be presented regularly on the installment plan, as space permits. When the series has been completed, the reader will have acquired the most detailed and authoritative information available on the subject. Mrs. Perkins starts with the pin template method of forming soft plaster into a model for a bowl.—Ed.

The mechanics of making a mold model by the pin template method are set forth here but it must be realized that the method is only a means to the end. Forms are limited in a very broad sense only. The possibilities within the limitations are many. What may happen to the form, through choice of casting body, subsequent form alterations, treatments and glazes, provides the craftsman with so many possibilities that a lifetime could not encompass all!

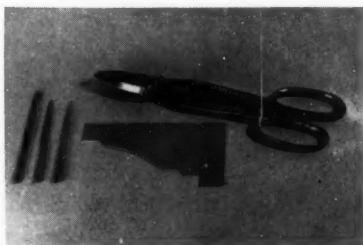
The pin template provides one way of making models for round forms which can be drain cast in one-piece molds. The forms include cups, vases and bowls in which the largest diameter is at the lip. (Very shallow bowls or plates, however, are better produced by the solid-cast method. Models for this latter type will be discussed in subsequent issues.)

The inside line of a drain-cast form will be a duplication of the outside line. Thus a form with a partial foot (as the one to be made here) or a full foot (also possible with a pin template) will have a depression on the inside bottom corresponding to the foot on the outside. The only way to avoid a hard line within a drain-cast shape is to design the form so that there is no quick transition between bottom and side wall. (With solid casting, inside and outside contours may differ.)

Although there are various ways in which you could go about constructing a pin template set-up, the way to be shown here has proven very satis-

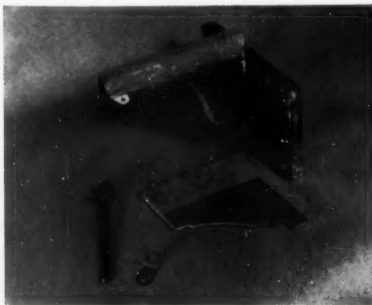
factory. We begin with making the template and mounting it in position for forming a bowl model from soft plaster.

METAL TEMPLATE: It may be cut from an opened, flattened tin can, and should be refined with small files and steel wool or emery paper. $\frac{1}{8}$ " is



cut from the edge of the template which will touch the pin (left edge in photo). If this is not done, the diameter of the bowl will be increased by the thickness of the pin.

MOUNTED TEMPLATE, PIN AND SLED: A backing for the template is cut from $\frac{1}{4}$ " plywood. The metal template is fastened to it, with $\frac{1}{4}$ " (#2) tacks, so that the cutting edge projects $\frac{1}{8}$ " out over the wood. Metal

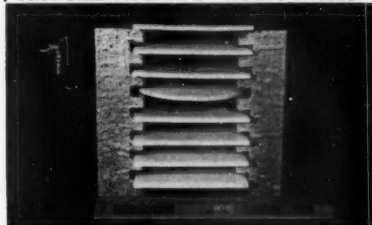


and wood are flush at the bottom. The pin is formed by grinding, filing or lathing down the shaft or head of a carriage, stove or machine bolt. Such bolts may be purchased in various lengths and diameters: $\frac{1}{4}$ " diameter works well. The metal pin guide (center foreground in photo) may be made from a piece of tin or lightweight metal. It is fastened with

(Please turn to Page 33)

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♦ *Several questions about the stacking of plates on edges have come to me.*

A new stacking rack that can be used for either plates or tiles is on the market. It is much more convenient than the use of stilts between the edges, and much safer. It also conserves space. Porcelain plates should be placed on edge in the kiln whenever possible: this prevents much of the breakage that occurs during the china decoration firing. A recent survey among teachers at a seminar indicated that ceramists using art body plates have more success and less cracking when the plates are fired on edge.

♦ *Are mat colors used the same as other mineral colors in china painting?*

There are limited uses for mat colors. They are not translucent like the regular mineral colors, but the rules for preparation are the same and you use the same vehicles for painting. Mat colors are used for contrast bands, as backgrounds for metal designs, and in combination with enamels for elaborate decorative designs. A "gouache" painting is a special technique with mat colors.

♦ *I have been told that I should rub plates with emery paper after each firing and before painting. Why is this necessary?*

If china is properly fired to the correct finishing temperature, it will not be rough or need smoothing: this is an indication of underfiring.

♦ *Do you advise using turpentine for softening paste metals?*

Turpentine is all right if you always use the metal in pure form. Often, however, it is desirable to mix a liquid metal with paste for basic coatings, and turpentine is an enemy to liquid metals. I soften the paste with oil of lavender which is a much better vehicle for all metals and is not a handicap to intermixing various kinds. The oil also makes for smoother application. Use denatured alcohol for cleaning.

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Enamel Mosaic

(Continued from Page 30)

enameled it according to my color plan. (I don't believe in firing in batches except for basic coats or something not too important. The opaque gray on the floorboards of my mosaic, for example, is so sensitive that if you had more than one piece in the kiln and the heat was not evenly distributed, the segments would come out a different color; or the one on the hotter spot would turn transparent while the other would not be quite done. I want my colors just so.) In counterenameling the backs of the segments, I left the edges bare for the adhesive to cling to; coded areas were also left bare. As soon as each piece was fired, it was set back in place on the sketch. When all were finished, I congratulated myself—and started assembling the mosaic.

Sculp-Metal makes a very good adhesive. If any of it shows in between the individual pieces of enamel, it can be polished to a silvery metal tone, an effect I like better than the cements which are ordinarily used. I mixed the *Sculp-Metal*, this time, to the consistency of poster color. With a stiff brush, I painted a not-too-thin layer ($\frac{1}{8}$ ") of it on the left upper corner of the prepared base, an area just large enough to hold the segment that belonged there. Then I painted a layer along the edge of the back of the segment and pressed it firmly to its exact spot on the panel. (You have to act quickly, because the paste sets so fast.) I went on in this fashion—piece next to piece—the picture spreading from one spot and growing like a knitting or a tapestry until finished. (You can't try to apply one segment here, one there, all over the place; and you can't start from the center. The slightest deviation of only one piece can bring the whole thing out of control.)

Whether or not an enamel picture should be framed is open to question. In the case of my mosaic, I covered the sides of the panel with strips of enameled copper (see sketch, page 30) making framing unnecessary.

The mosaic technique I used need not be confined to murals or pictures. It can be used for other objects, such as large box tops, that won't fit as one piece in your kiln. The technique lends itself to table tops, and big trays that are not too curved; but if such pieces are very large, I would suggest your attaching a layer of wire screening to the wood or metal base before applying the *Sculp-Metal*.

Making an enamel mosaic is quite a project but, as I found out, it is also quite a rewarding experience. ●

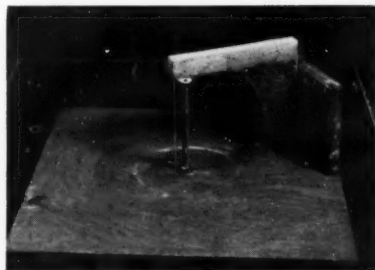
Models and Molds

(Begins on Page 31)

screws to the end of the sled arm (in background). The opening for the pin should be a close fit. It is very important that the center of the opening be $\frac{1}{4}$ " from the sled arm if $\frac{1}{4}$ " plywood is used for template backing; otherwise the metal template will not be in line with the center of the pin. The sled itself may be constructed of plywood or pine.

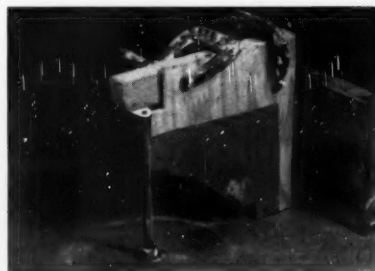
It will be noticed that the metal template includes two steps at the bottom. These are not part of the bowl design. The lower step forms a cottle ledge around which the cottle will subsequently be set, preparatory to pouring plaster for the mold. The second step, with the inward slant, forms a trimming ledge in the mold. This ledge performs two services: it makes a reservoir for slip so that the mold does not have to be filled more than once, and it provides a ledge around which the trimming knife can be run.

BASEBOARD AND SLED ASSEMBLED:
The baseboard is made of $\frac{3}{4}$ " plywood; this one is 18" square but size



is optional. A nut is countersunk at the center on the underside of the board; and that nut, with a washer and nut above the board, locks the pin in position.

TEMPLATE MOUNTED ON SLED:
The metal template, with its plywood backing, is held to the sled with



C clamps. It could be nailed to the sled but clamps are easier.

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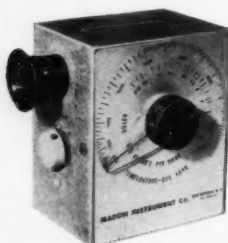
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..Artist, ceramist, author, traveler, lecturer, school teacher—**John Kenny** is one of those rarities, a New Yorker who was actually born in New York City. He began life at the turn of the century on the west side of Central Park. Now he lives on the east side. But the trip across town was not a short one.

He loves traveling which is a good thing for he's had plenty of it. At the age of three



Mr. and Mrs. John Kenny

he went with his parents to live in France, forgot English, spoke French; at four went to Germany, forgot French, spoke German; at five to Holland, forgot . . . oh well, he returned home in time to go to college (C.C.N.Y.) but before he could graduate World War I broke out and he was back in Europe again, this time as a soldier.

After the war he came back, earned his degree and settled down as a teacher of art in New York City's high schools. But wanderlust is hard to cure; it wasn't long before he took a year off and crossed the ocean again to do some painting, study at the Grande Chaumiere in Paris, and go on a walking trip from one end of France to the other.

Back in the United States once more he went to Alfred University, earned his master's degree in ceramic art, and another year off, this time to tour his own country and part of Mexico (28,000 miles).

Then he wrote a book on ceramics, "The Complete Book of Pottery Making" (adv.); and another, "Ceramic Sculpture" (adv.); and as a result achieved what he calls [with tongue in cheek?] the crowning success of his career—appointment as advisory editor of CERAMICS MONTHLY. For the past thirteen years he's been principal of the New York High School of Industrial Art.

Mrs. Kenny, the former Charlotte Young, is a fashion artist and illustrator, author of a number of books on fashion drawing. She helps her husband with his articles, poses for some of the photos he takes and corrects his spelling. Together, they plan soon to publish a book on art education (another adv.).

SHOP OF THEIR OWN is what Denver (Colo.) potters, **Jane** and **Ed Oshier**, now have. It's called "New Dimensions," and carries work of other craftsmen as well as their own stoneware and enamels. The Oshiers are the couple who aided and abetted the H. M. Swartwoods in developing natural ore glazes at Central City, Colo., (CM, Jan. 1954). Ed teaches hobby classes in public schools; Jane operates the shop. Their ceramics were displayed in the last Ceramic National.

GOLDEN ANNIVERSARY: The members' annual exhibition beginning April 5 marks the **New York Society of Craftsmen's** half century of activity in behalf of the hand arts. Made up of bookbinders, ceramists, enamelists, leather and metal workers, weavers and others, the organization has played a leading role in bringing hand crafts to the fore in the metropolitan area. Members helped, for example, to set up the well-known Y.W.C.A. Craft Student's League, and to establish arts and skills programs in military hospitals during World War II. Professional membership (other categories include non-professional and supporting) depends on craftsmanship; the prospect must be able to produce three or more pieces of work which meet the standards of a special jury.

MAN OF CERAMIC AFFAIRS: Stirring up interest in an organization of Michigan craftsmen, and showing the role of arts and crafts in Michigan life—these are the two activities currently occupying **G. Lawrence Jelf**, Lincoln Park ceramist-teacher. In the near future, the idea of organizing on a state-wide basis is to be presented by letter to craftsmen throughout Michigan, according to Jelf. Such a group would be concerned with standards and marketing of ware, as are similar organizations in New Hampshire, Massachusetts and elsewhere. (If interested, write Jelf at 2163 Champaign, Lincoln Park.) The ceramist is also helping to plan the cultural side of the Michigan Week celebration scheduled for May 5-12; on that occasion, arts and crafts are expected to be featured among the



state's attractions. The 22-member planning committee, headed by President Harlan Hatcher of the University of Michigan, includes the men shown in the photo: Lee A. White of Cranbrook Institutions (left), William E. Stirtan, vice-president of Wayne University (center), and Jelf.

Enamel Pointers

by JEAN O'HARA

KILN TEMPERATURES

I wonder if the inexperienced enamelist is concerned enough about hitting the exact temperature called for in a particular firing? When I want to fire at 1200°F., in my own large enameling kiln, for example, I have to get the temperature up 200-300° higher than that because 1) heat will be lost when I open the door, and 2) as the cold piece warms up it will absorb enough heat to lower the temperature somewhat. Often, the beginner does not make allowance for such heat losses. Let's say he wants to fire at 1200°F., and takes the kiln up to just that temperature, then opens the door and puts the piece in. He will have an inside kiln temperature closer to 900°F., the heat loss depending on the size of the kiln and the piece, how long it took him to maneuver it in the kiln, and even on the number of other cold elements (such as stilts and trivets) introduced. People can be pretty casual about temperature, both high and low; they figure that 100° in either direction is immaterial but frequently this is not the case. You can make a lot of trouble for yourself by firing either too high or too low.

LUSTER FIRINGS

The trial-and-error method that we call experimenting is the way to learn how liquid metallic luster will behave—as suggested earlier in this department [CM January]. Sometimes, the novice complains that during the luster firing (at low temperature, of course), the enamel coat cracked. When you put any piece of enamel, meaning metal with a coat of enamel already fired on it, in the kiln, the enamel coat will crack open as the copper expands with heat. This happens at higher temperatures, too, when liquid metal is not involved. It accounts for the familiar cracking noise you hear after a piece is placed in the kiln. *The piece must be left in the kiln until the enamel melts completely and heals the cracks.*

This general rule applies when liquid metal is being fired; sometimes, the heat of the kiln has to be raised in order to heal the cracks. The proper temperature for such a firing is variable, depending largely on the nature of the base coat. Only experimentation will show you the best way of firing where luster is involved.

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STUDIOS NOTE: New directory listings to begin with the May issue accepted up to 15th of April.

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HOBBY SHOWS

See page 8 for complete listing of dates and other pertinent information.

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Itinerary

(Begins on Page 8)

annual at George Walter Vincent Smith Art Museum.

NEW YORK, Kenmore

May 1

Kenmore Ceramic Guild members' annual exhibit, 2-8 p.m., at Kenmore Memorial Hall, 3354 Delaware Ave.

NEW YORK, New York

April 5-15

New York Society of Craftsmen Golden Anniversary Exhibition at Artists Equity Gallery, 13 E. 67 St.; work of members.

NEW YORK, Rochester

through April 22

Designer - Craftsmen USA., Rochester Memorial Art Gallery; more than 200 handcrafted objects.

OHIO, Cincinnati

through April 28

18th Ceramic National ("The Syracuse Show") at Cincinnati Art Museum.

OHIO, Columbus

through April 22

German Ceramics, 16 contemporary examples, at School of Fine and Applied Arts, Ohio State University.

OHIO, Toledo

through April 30

Design in Scandinavia. Over 700 mass-produced and handcrafted items; Toledo Museum of Art.

OKLAHOMA, Tulsa

April 5-27

Fifteenth Annual Oklahoma Artists' exhibition includes decorative arts. At Philbrook Art Center, 2727 So. Rockford Rd.

PENNSYLVANIA, Philadelphia

through April 30

Pottery by Vivika and Otto Heino at Philadelphia Art Alliance, 251 So. 18 St.

TEXAS, Abilene

through April 22

Italian Arts and Crafts (contemporary); Hardin-Simmons University.

WEST VIRGINIA, Huntington

April 3-24

Annual Regional Exhibition 80 at Huntington Galleries. Fine arts and crafts.

Sculpture

(Begins on Page 17)

I did *Patio Birds* (page 17). I made these, originally, with the intention of mounting them together on a narrow base to be set on a table top. But as I looked at the birds, it occurred to me they belonged in the garden. So I stuck them on poles out of doors. It was then that I began to realize that sculpture can go *anywhere*.

The possibilities for experiment are limitless, both in the design and uses for ceramic sculpture. People who work with clay would do well to investigate them either for pleasure or for profit—or both. ●

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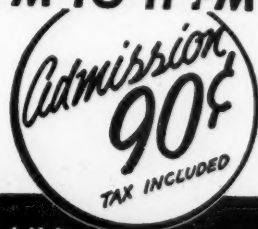
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